

Judith Fletcher (forthcoming) *Performing Oaths in Classical Greek Drama*. Cambridge University Press

This monograph is a study of the numerous oath swearing scenes and references to formal oaths sworn offstage in Athenian tragedy, satyr drama and comedy. It explores the relationships between the performativity of language and social factors such as gender, age and status. While drama uses oaths as powerful plot devices that bind characters to action, it does so in a way that evokes the numerous oath ceremonies that structured the life of an Athenian man or woman in the fifth century.

Judith Fletcher (2008) "A Trickster's Oaths in the Homeric Hymn to Hermes" *American Journal of Philology* 129: 19-46 [This article won the Gildersleeve Prize for the best article in the 2008 volume of *AJP*]

Hermes' maturation into a god of commerce and diplomacy is punctuated by a series of oaths. At first he uses tricky or unsworn oaths in the investigation of his theft of Apollo's cattle, but eventually he and Apollo exchange oaths that evoke the protocols of ritualized friendship. Although the ceremony suggests that Hermes has achieved adulthood, a narrative sleight of hand leaves some ambiguity about the completion of the ritual.

Judith Fletcher (2005) "Perjury and the Perversion of Language in Euripides' Cyclops," in George W. M. Harrison (ed.), *Satyr Drama: Tragedy at Play*. Swansea: The Classical Press of Wales, 53-66

This chapter explores how the father of the satyrs, Silenus, who swears a false oath to his master Polyphemus the Cyclops is subsequently punished for his perjury. This consequence is yet another illustration of the working of justice in the play. The satyr's failure to manipulate the oath formula is also connected to his imperfect masculinity.

Judith Fletcher (2003) "Women and Oaths in Euripides" *Theatre Journal* 55: 29-44

Three Euripidean dramas feature women extracting oaths from male characters. This phenomenon manipulates some of the anxieties about women, sexuality and power in *Medea* and *Hippolytus*, while *Iphigenia in Tauris* features a different set of dynamics that involve an exchange of oaths between a man and woman.